



THE SEVENTEENTH CENTURY NEWS LETTER



Vol. VIII, No. 2

Penn Yan, N. Y.

May, 1950

STUDIES IN HONOR OF RICHARD FOSTER JONES

To the Editors:

Enclosed is my check for \$1.00, renewing my subscription to The Seventeenth Century News Letter. Continue, please to mail my copies to Stanford, where they will join the other journals that are accumulating during the time I am away on sabbatical leave. If it will not too greatly disrupt your mailing list, you might send the March and May numbers only to my address in England (I sail on January 28):

c/o The English Speaking Union
37 Charles Street, Berkeley Square
London, W.1., England

I enclose the preliminary draft of the leaflet that the Stanford University Press will be sending out in March announcing the forthcoming publication of a volume of 17th Century Studies honoring Professor Richard Foster Jones. Would you be good enough to include a note about this forthcoming volume in the May issue of The Seventeenth Century News Letter, being sure to include the price of the volume, the deadline for subscriptions, and the place to which subscriptions should be sent. You will probably wish to summarize the table of contents which is in the manuscript I am sending you, but you will find in the MS all the information needed for your note.

Sincerely yours,

Francis R. Johnson
Francis R. Johnson

A volume of studies is being planned to honor Professor Richard Foster Jones, to be published by the Stanford University Press in time for presentation to Mr. Jones on the occasion of his sixty-fifth birthday, July 7, 1951.

The editorial committee, consisting of Professors George Sherburn, George B. Parks, Marjorie Nicolson, and Francis R. Johnson, has thought it important first to bring together certain of Mr. Jones's uncollected essays. Second, to accord with his scholarly interests, the committee has invited contributions on three allied seventeenth- and early eighteenth-century topics: (1) science and its relation to literature; (2) literary and rhetorical theory and practice; (3) ideas of broadly philosophical interest. The book will contain approximately 400 pages, and will be entitled:

THE SEVENTEENTH CENTURY

Studies in the History of English Thought from Bacon to Pope
by

Richard Foster Jones

and

Others Writing in His Honor

The complete table of contents will be as follows:
(Cont. on next page)

LETTER FROM LONDON

11, Sussex Place,
Regent's Park,
London, N.W.1.
2 May 1950.

Dear Dr. Coon,

I am, to my regret, an unprofitable reader of the Seventeenth Century News Letter; my only excuse is that I work so much on my own at present that I see comparatively few fellow-workers, and they are mainly concerned with history rather than with literature.

The most interesting matter that has come my way was a conference at the Institute of Historical Research for the discussion of the Dictionary of National Biography. These conferences are informal gatherings of persons invited by the Director of the Institute, generally with someone to start a special topic. On this occasion Mr. Norrington, the secretary to the Delegates of the Clarendon Press, was present. The chief topic discussed was a new version of the Dictionary: whether desirable; if so, what it should contain; whether any articles could be taken over from the present version; and so on. Some of the suggestions were rather wild. The one thing that in due time should cause little trouble is finance. If the new work is published over a period of twenty years, a total cost of £80 a set will cause no one very much trouble. There is no prospect of any beginning being made in the near future.

The discussion was too private for me to say more, but from later conversation I have come to the conclusion that the greatest difficulty may be to find contributors. In this country historical scholarship and authorship are apt to be separate occupations; the day of Rirth and Airy is passing; there appear to be few successors for Trevelyan and Clarke. I do not believe in sacrificing truth to literary effect, in the manner of Arden Strachey; some products of historical research are best

(Continued on next page)

THE SEVENTEENTH CENTURY
NEWS LETTER

Edited for members of English Discussion Group VI: The Period of Milton, of the Modern Language Association of America, and for others interested, by

Arthur M. Coon,
351 Elm Street,
Penn Yan, N. Y.

Contributing Editor.....James M. Osborn, Yale University
Abstracts.....Don A. Reister, University of Akron
Books.....Thomas B. Stroup, University of Kentucky
Back issues.....Roy L. Armstrong, Lehigh University

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March, May, 50¢ per copy (old or new)
October, December. \$1.00 per year in advance

Vol. VIII, No. 2

May, 1950

Letter from London (continued)

presented in non-literary form; but in the great majority of cases scholars have a great deal to lose and very little to gain by failing to write well enough to be read by good general readers.

The principal topic for this year's Anglo-American conference of Historians (at the Institute, 14-15 July) is to be the biographical approach to history, so that some further discussion of the Dictionary and its future is possible.

The Penguin New Writing, edited by John Lehmann, no. 38, 1949, contains an article on John Ford by Miss C.V. Wedgwood. It is a good short introduction for general readers, a sort of supplement to Havelock Ellis's Mermaid series introduction. The Burlington Magazine for April 1940 contains an interesting article by Mr. Denis Mahon on an English painter working in Italy about 1630-5. His name may have been Matthew Lawes. He was clearly a very minor artist, but the article leads one to wonder whether many Englishmen found a means of livelihood abroad in this period. The March number contains an article by Miss Margaret R. Toynbee, 'Abraham Hanneman and the English Court in Exile', with reproductions of several portraits painted by him in this period. The most interesting is that of Charles II, about 1648, known only from surviving copies; it shows development in Charles's features between the boyhood portraits by Van Dyck and those of him in his thirties by Cooper and so on.

The Dutch have been celebrating the tercentenary of William III's birth with an exhibition at the Rijksmuseum; there are about 800 items in the catalogue. The exhibition is to come here in June.

I am sorry to have nothing of more general interest for you.

Yours sincerely

Edmond S. de Bore

Dr. Arthur M. Coon
351 Elm Street
Penn Yan, N.Y.

Studies in honor of Richard Foster Jones (cont.)

MARJORIE NICOLSON, Columbia University --Richard Foster Jones and the Study of the History of Ideas

RICHARD FOSTER JONES, Stanford University

1. Science and English Prose Style in the Third Quarter of the Seventeenth Century, reprinted from ELIA, XLV (1930).
2. The Attack on Pulpit Eloquence in the Restoration, reprinted from JGP, XL (1931).
3. Science and Language in England of the Mid-Seventeenth Century, reprinted from JGP, XXXI (1932).
4. Science and Criticism in the Neo-Classical Age, reprinted from Journal of the History of Ideas, I (1940).
5. The Background of the Battle of the Books (abridged by the author), from Washington University Studies, VII, Humanistic Series II (1930).

LOUIS I. BREWOLD, University of Michigan --The Invention of the Ethical Calculus.

HERBERT DAVIS, Oxford University --The Art of Conversation among the Augustans.

JOHN F. FULTON, Yale University --Humanism in the Age of Science.

WILLIAM HALLER, Columbia University --History and the Idea of History in the Puritan Revolution.

EDWARD N. HOOKER, University of California at Los Angeles --Pope on Wit.

MERRITT Y. HUGHES, University of Wisconsin --Milton's View of History.

FRANCIS R. JOHNSON, Stanford University --Rhetorical Theory and Teaching and the Royal Society on Style.

GEORGE B. PARKS, Queens College --The Theory of Prose Fiction in the Seventeenth Century.

RICARDO QUINTANA, University of Wisconsin --The Life of Reason and the Comic Spirit: Butler, Swift, and Satiric Mythology.

J. H. RANDALL, JR., Columbia University --Robert Boyle.

G. F. SENSABAUGH, Stanford University --Milton and the Rye House Plot.

GEORGE SHREBURN, Harvard University --Pope and "the Great Shew of Nature".

CLARENCE D. THORPE, University of Michigan --Addison's Contributions to Aesthetics.

A. M. W. TILLYARD, Cambridge University --A Note on Dryden's Criticism.

VIRGIL K. WHITAKER, Stanford University --Francis Bacon's Intellectual Milieu.

HELEN C. WHITE, University of Wisconsin --Donne and the Psychology of Spiritual Effort.

BASIL WILLEY, Cambridge University --The Touch of Cold Philosophy.

Following a custom of the seventeenth and eighteenth centuries, a list of all those who have, by their advance subscriptions, made possible this publication in honor of Professor Jones will be included in the Volume. Advance subscriptions must reach the Stanford University Press not later than December 15, 1950.

The price of the volume to subscribers will be \$5.00 (to others it will be \$7.00) Forms for advance-subscriptions are enclosed. Please record thereon your name and address as you wish it to appear in the list of subscribers, and mail it, with your check, to:

Stanford University Press
Stanford, California

SEVENTEENTH CENTURY ABSTRACTS

(Abstracts should be typed in the style used below, in pica type on a typewriter with a good black ribbon, with not over 65 characters and spaces--of inches--per line. Abstracters may send them in at any time, and all on hand when an issue goes to press will be published. Persons willing to make abstracts are invited to volunteer. Frequently those who are doing the abstracting for a specific periodical are glad to be relieved of the responsibility after a time.)

AMERICAN LITERATURE

No 17th-c. items. --Ray L. Armstrong, Lehigh University.

AMERICAN QUARTERLY

No report since our last issue. --M.F. Meiser, University of Iowa.

COMPARATIVE LITERATURE

No 17th-c. items. --Don A. Keister, University of Akron.
(Correction: In the last line of the abstract of John C. Sherwood's "Dryden and the Rules: The Preface to *Fables and Grassids*" read "earlier" instead of "later.")

JOURNAL OF ENGLISH LITERARY HISTORY

Cunningham, J. V. "Tragedy in Shakespeare." *ELH*, XVI.
36-46.

"...If we use tragedy in the sense in which Shakespeare used it the tragedy of Hamlet, for example, is the holocaust that concludes it, and the tragedy of Hamlet himself is his death... Many of the notions which we associate with tragedy are not to be found in Shakespeare."

Purpus, Eugene R. "The 'Plain, Easy, and Familiar Way': The Dialogue in English Literature, 1660-1725." *ELH*, XVI.
47-58.

Presents "(1) a definition of the dialogue in terms of both practice and theory in the period, and (2) a résumé of the reputation of the genre among critics and literary theorists of the period."

Keast, William R. "Johnson's Criticism of the Metaphysical Poets." *ELH*, XVI. 59-70.
Deals "with the more explicit causes of Johnson's judgment on the metaphysical poets: namely, with the assumptions about criticism and poetry which underlie his arguments and control his discussion" and contends "briefly for the essential correctness of Johnson's censure of the metaphysical poets."
--William Sloane, Dickinson College.

ENGLISH

Pinto, V. de S. Review of *Selected Lyrics and Satires of John Milton*, second Earl of Rochester (ed. Ronald Duncan). *English*, VIII. 33-4.

"He and his publisher have performed a really useful public service by getting into print at a reasonable price some of the best works of a great English poet who has been ignored for too long. . . ."

--Don A. Keister, University of Akron.

EXPLICATOR

Abstracter wanted.

MILBERT JOURNAL

Wiley, Margaret L. "John Donne and the Poetry of Skepticism." *Milbert Journal*, XLVIII. 163-172.

Discusses Donne's skepticism and finds that he believed that only through "action" could his "speculative dilemmas" be resolved. His conclusion is "that although man's knowledge cannot equal God's, he knows enough for the conduct of his own life, and in living worthily he approximates as nearly as possible the divine pattern."

--Don A. Keister, University of Akron.

MISPAIC REVIEW

No 17th-c. items. --Edwin S. Knowles, Pratt Institute.

JOURNAL OF ENGLISH AND GERMANIC PHILOLOGY

Bullitt, John M. "The Use of Rhyme Link in the Sonnets of Sidney, Drayton, and Spenser." *JEPG*, XLIX, 1 (January 1950)

The analytical method of Sir Denys Bray in criticising and arranging the sonnet-sequences of Shakespeare et al. is extended in examining the three sonnet-writers of the title. Applied to Drayton's *Idea*, the results of the method are unconvincing.

--Ray L. Armstrong, Lehigh University

JOURNAL OF GENERAL EDUCATION

Sangiarni, Andrew. "Tendencies in Milton's 'Of Education.'" *Journal of General Education*, IV. 104-111.

The program is typical of the Renaissance in repudiating medieval theory and practice, but Milton excludes metaphysics and tends to make education "the servant of nationalism, utilitarianism, and anti-intellectualism."

--Don A. Keister, University of Akron.

JOURNAL OF THE HISTORY OF IDEAS

No 17th-c. items. --Edwin S. Knowles, Pratt Institute.

HUNTINGTON LIBRARY QUARTERLY

Sensabaugh, G. F. "Adaptations of *Areopagitica*." *HLQ*, XIII. 201-206.

Following the lapse of the Licensing Act in May 1679, a pamphlet war developed over the question of freedom of the press. Whig opposition to regulation, directed chiefly against William Scroggs, the Chief Justice, made use of two adaptations of Milton's *Areopagitica*: Charles Blount's *A Just Vindication of Learning* (1679) and William Denton's *An Apology for the Liberty of the Press* (1681). It seems likely that, through Blount and Denton, Milton "exerted considerable influence" in the argument for a free press.

--John C. Stephens, Jr., Emory University.

KENYON REVIEW

No 17th-c. items. --Don A. Keister, University of Akron.

LONDON TIMES LITERARY SUPPLEMENT

Review of Sir Herbert J. C. Grierson's *Criticism and Creation*. *LTIS*, 2,507 (Feb. 17, 1950). 106.
Contains essays on Donne and Milton.

Trevor-Roper, H. S. "The Copyright in Clarendon's Work." *LTIS*, 2,507 (Feb. 17, 1950). 112.
Summarizes the history of the perpetual copyright in the *History* and objects to the "present illiberal policy" in regard to granting permissions to reprint parts of the work.

Morrington, A. L. P. "The Copyright in Clarendon's Works." *LTIS*, 2,509 (Mar. 3, 1950). 144.
States for the Clarendon press its official interpretation of the act granting it perpetual copyright in Clarendon's works. (M. R. Trevor-Roper and John Hayward challenge Mr. Morrington's statements in *LTIS*, 2,510 (Mar. 10, 1950), 160.)

Review of David Nichol Smith's *John Dryden*. (The Clark Lectures on English Literature, 1948-49.) *LTIS*, 2,512 (Mar. 24, 1950). 186.

"The man and the writer are firmly established in their literary context and the book should provide a friendly introduction to the study--or, better still, the reading--of the poet."

Review of William Peery's *The Plays of Nathan Field*. Edited from the Original Quartos with introductions and notes. *LTIS*, 2,514 (Apr. 7, 1950). 218.
Supersedes the unreliable nineteenth-century editions.

Review of J. Milton French's *The Life Records of John Milton*. Vol. I. *LTIS*, 2,515 (Apr. 14, 1950). 232.

"For the student of Milton's poetry the half of his book (or even more) has no relevance." The reviewer animadverts on the editor's Latin scholarship.

Review of Rams Wingfield Stratford's *King Charles the Martyr*. 1643-1649. *LTIS*, 2,515 (Apr. 14, 1950). 232.
The author is successful in his effort to present Charles as a true martyr, whose death contributed to the victory of his faith.

(Cont. on p. 5)

BOOK REVIEWS

Peery, William (ed.). *The Plays of Nathan Field*. University of Texas Press: Austin, 1950. Pp. xii, 346.

Under the wise counsel and guidance of McKerrow, Simpson, Greg, and others, editors of seventeenth-century texts have greatly improved their work in recent years. On the one hand, they do not consider their copy-text as sacrosanct; on the other, they do not make emendations without good reason, and they are careful to record the reason. Moreover, now that microfilm is readily available at small cost and library facilities are much improved, an editor may easily compare a sufficient number of copies of the edition he chooses for his copy-text, or a sufficient number of separate editions, to determine pretty well what the author intended to set down as his word. The wisdom of the method is realized abundantly in Mr. Peery's admirable edition of Field's plays, the two Field wrote by himself.

The text is satisfying. The two plays are printed from first quartos, the copies held by the Folger. These copy-texts were compared with six other copies of first quartos of each play to discover possible corrections while the plays were going through the press. The non-authoritative second quarto of *Amends for Ladies* (A Woman in a Feathered Hat) was not re-issued in the seventeenth century; it was collated, though its variations (errors mostly) were happily not recorded in the textual notes. Even the three degenerate nineteenth-century editions of Field's two plays were collated with the quartos—those of Collier, Hazlitt, and Verity—and their emendations recorded in the textual notes, if there seemed to be any possibility a reader might be interested in them. The text is carefully done.

So is the introductory and appended material. In addition to a concise statement of the nature and method of the text, the "General Introduction" gives an account of previous editions, a brief life of Field and his relations with contemporary actors and playwrights, and an excellent summary of the criticism of his plays. The editor also records his own judicious estimate of the playwright's place in English drama. The text of each play is introduced by an adequate statement of dates and performances, sources, and editions, with a record of press corrections.

The textual and the explanatory notes follow the printed texts of the plays. This arrangement seems unfortunate, especially with regard to the textual notes. To be of greater convenience, and therefore of most use, the present writer believes they should appear at the bottom of the page. The explanatory notes are abundant and full, more abundant and full perhaps than is necessary. For instance, to choose at random, it seems hardly necessary in such an edition to carry (p. 239) a long note on *White-Friars* or another on the *Children of her Majesty's Revels*. Many of the persons using this book will be entirely familiar with the information given, and many more will be familiar with the authorities cited and will thus know where to find out about the subjects of the notes. It is, of course, convenient, if costly, to have the information here, and one should not object to a good thing.

The plays are printed in sizable type on sizable pages, agreeable to the eye and pleasant to read. The lines are numbered and the paging of the copy-text is indicated. What is more, these two pleasant comedies bear out the editor's estimate of the youthful Field as an effective "practical journalistic playwright." The editor and the publisher are to be congratulated.

-- Thomas B. Stroup,
University of Kentucky

Shuman, Laurence Howard. *Milton's Imagery*. New York: Columbia University Press, 1950. Pp. xiv, 260.

Since the appearance of Miss Spurgeon's *Shakespeare's Imagery* in 1930, a number of studies of the imagery of English and American poets have appeared, some extraordinarily revealing, others not. Such works can be of inestimable value in the interpretation and the criticism of a poet; they can also be misleading. The method and the approach have much to do with their success. It is somewhat remarkable that one on Milton's imagery has not appeared before this, for the coming of his blindness, ere half his days, presents immediately a fascinating problem in sensitivity to impressions. Such study has been needed.

Following the example of Miss Spurgeon, Mr. Banks defines image as "a figure of speech, that is, a simile, metaphor or personification." He studies the imagery, moreover, not as a means for understanding the poet's art, but as a means for discovering the poet's character. Hence he is concerned with the content of the various images, not with their form; he is concerned with their sources, with whether they are derived from nature, or books, or professions, etc., not with how they are constructed or whether they are appropriate to the subject being expressed. Following this method, he might make such use of tables and charts and other such devices; but Mr. Banks, *Deo gratias*, spares his readers all such. Numbers he gives when and where they seem pertinent. Besides, as a guard against attaching undue importance to stereotyped figures, he has sampled images from the works of contemporary and earlier English poets. Thus the method.

Milton's imagery seems to classify itself into some six large, loose classes, having to do with public life in London, private life in London, travel and war, nature, animals, and books and learning. Considering each of these vast bodies of imagery in turn, one learns that Milton, being an artist, "shut out the importunities of questionable business and worthless enjoyment" from his life, but was ennobled by art; that in his private life he was "less domesticated than isolated"; that the images of travel and war, though indicative of contemporary conditions, reveal the individualist always about his Great Taskmaster's business; that for his nature, considered philosophically, is the creature and the agent of God, considered intellectually, the wonders of the ancient and the Elizabethan explorers, and considered aesthetically, gardens, flowers, and skies; that animals most attractive to him are the "breath-taking creatures" such as Leviathan; and that the images from books, whence his great learning, greatly enrich his work. These generalities, as Mr. Banks says, add little to what we already know or suspect.

On the other hand, as he says, when we look at individual findings, we do come upon "new lights and shadows" that confirm guesses or fill in blanks. For instance, Milton's concepts of nature are brought out in bold relief. As his blindness came on, we find, as we should guess, that his images come less from sight and more from sound and touch and smell. And yet, blind, his images remain "prevalently visual." More significant, "The largest group of his visual images are those of brightness," and "he thought more in terms of light and darkness than of color." The poet's repeated use of the Hercules and the Circe myths furnishes examples of leit motifs of imagery, though the author does not stress such elements. And so on one might go. Every reader will add to his knowledge and his appreciation.

And yet there are so many, many possibilities remaining in the study of Milton's imagery. Helpful as it is to find out the poet's apparent sensitiveness to certain kinds of figures, it is perhaps more helpful to look at the imagery as it functions in his art. To look at it merely as an element in the life of Milton is to look at an aspect of mortality; to look at it as an element in his book is to see something of the life blood of a master spirit. The limitation of the method becomes apparent in such doubtful reasoning as this: "As a result of his weak eyesight he does not employ really delicate descriptive detail." Is it the eyesight, or is it the purpose of the poet that is involved? To compare the "delicately descriptive detail" of Shakespeare with the classical generalities of Milton is to attribute all to temperament and personality and nothing to what the poet was trying to do. Or again, in listing Milton's various figures Mr. Banks often seems not to go behind them or to show just what they were. For instance, he cites the brilliant series of images of dawn, every one of which is really a personification of Aurora; but he does not mention the classical figure—the picture in the poet's eye as he writes. Being biographical in intent, moreover, the study makes great use of the prose works and thus seems to give disproportionate emphasis to the prose. In poetry imagery functions chiefly. As to treatment, one could wish for fewer illustrations, fewer catalogues of quotations, and far, far more analysis.

It is good, nevertheless, to have a book on Milton's imagery. The painstaking work required in its preparation and the new approach to the great subject put us all in Mr. Banks's debt.

Thomas B. Stroup,
University of Kentucky

UNIVERSITY OF CALIFORNIA

WILLIAM ANDREWS CLARK
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LOS ANGELES 7, CALIFORNIA

March 30, 1950

Mr. Arthur M. Coon
351 Elm Street
Penn Yan, New York

Dear Mr. Coon:

The March issue of the *Seventeenth Century News Letter* with the note that our subscription had expired was received recently. Enclosed is \$1.00 to cover our subscription for the coming year.

The Clark Library has continued to purchase numerous interesting and valuable 17th Century books during recent months, and just this week we completed the checking of Volume III of Wing's S.T.C. A preliminary count reveals that the Clark owns over 2,000 items listed on Wing's P-Z galleys, besides some 184 unlisted or variant editions which we reported in time for inclusion in the printed volume.

Sincerely yours,

H. Richard Archer
H. Richard Archer
Supervising Bibliographer

And
Encl: \$1.00

Seventeenth Century Abstracts (cont. from p. 3)

Review of Strickland Gibson's *A Bibliography of Francis Kirkman*. With his Prefaces, Dedications and Commendations (1652-60). New Series, Vol. 1, fascicle 11, 1947. Oxford Bibliographical Society. *MLA*, 2, 515 (Apr. 14, 1950). 236. Kirkman "has now received the attention he deserves."

Review of Bertram Schefield's *The Anyvett Letters (1620-1644)*. *MLA*, 2, 516 (Apr. 21, 1950). 244. Though Anyvett was a minor figure, his recently discovered letters are valuable for the "fresh light" they throw on his times.

Keen, Alan. "A Shakespearian middle." *MLA*, 2, 516 (Apr. 21, 1950). 252. Links Shakespeare with the Newport family of Shropshire and suggests a possible relationship through the newports with the Herberts and John Donne. (In the following issue of *MLA*, p. 261, Cecil G. Gray, to whose researches Mr. Keen refers, accuses the latter of confusing two different stories, but confirms a "direct association" between Shakespeare and the Newport and Herbert families.)

Review of Sax Warner's *John Milton*. *MLA*, 2, 517 (Apr. 28, 1950). 255. Enthusiastic and unpretentious, but "not likely to further the intelligent appreciation of Milton in our time."

Review of M. M. Mahood's *Poetry and Humanism*. *MLA*, 2, 517 (Apr. 28, 1950). 258. A study--"always stimulating and often wise"--of the relation of such poets as Donne, Herbert, Vaughan, Traherne and Milton to different types of Renaissance humanism.

--Don A. Kelster, University of Akron

MODERN LANGUAGE NOTES

West, Robert H. "Milton's Sons of God." *MLN*, LIX, 187-191. H. held consistently that the Sons of God seduced by Daughters of Men were posterity of Seth. In FR II, 178-81 "Sons of God" is merely another name under which Belial and his crew cloaked their amorous activities.

Whiting, George W. "The Father to the Son." *MLN*, LIX, 191-193. Milton's debt to Greek commentators (and Ambrose?) who emphasize the Father and the Son, rather than to Latin Fathers who emphasized the Trinity, may influence H's anti-Trinitarianism. In FL the Third Person played no part in creating man. The Son was the external efficiency of God, the One by whom all things were made.

Rundle, James U. "D'Avenant's *The Man's the Master* and the Spanish Source." *MLN*, LIX, 194-96. It is likely that H. borrowed curiously from *Donde hay agravio no hay celos* by Rojas Zorrilla, although D's play is a fairly close adaptation of Scarron's *Jodelet*, which is itself an adaptation of the Spanish one.

Dent, Robert W. "John Webster's Debt to William Alexander." *MLN*, LIX, 73-82. On the basis of parallels presented, William Alexander is added to the list of writers to whom Webster's verbal debt is large.

Milrodt, R. "Sir John Harrington and Leone Ebreo." *MLN*, LIX, 109-110. H's *Apologie* borrows from Ebreo's *Dialoghi di Amore*. (The same point was made in *MLN*, XV, 83-90 in 1900.)

Brown, Calvin S. "Lucan, Racon, and Hostages to Fortune." *MLN*, LIX, 114-115. L's *Pharsalia* is probably the source of Racon's aphorism.

Allen, Don Cameron. "Milton's Basiris." *MLN*, LIX, 115-116. Melancthon's "Chronicle" is the authority for Milton's identification of Basiris with the Red Sea Pharaoh (FL I, 306-309).

- J. Max Patrick, Florida

MODERN LANGUAGE REVIEW

Wilson, Edward M., and Olga Turner. "The Spanish Protest against 'A Game at Chess'." *MLR*, XLIV, 476-482. Present in Spanish and in translation two letters written to Madrid by Don Carlos Coloma, Spanish Ambassador in London, concerning the public presentation of Middleton's *Game at Chess* (1624), in addition to those quoted in Professor Bate's edition of the play. They confirm some of the usual character-identifications in the play, and reveal an interesting detail in method of presentation.

Russey, Maurice. "Bunyan's 'Mr. Ignorance.'" *MLR*, XLIV, 483-489. Shows by tracing Mr. Ignorance's part in *Pilgrim's Progress* and by quoting Puritan tracts that Mr. Ignorance is a Calvinist reprobate, not elect; that therefore his damnation at the end of the book is both theologically and artistically just and necessary; that most contemporaries would have understood this.

Spalding, K. "Chronica VViemensis." *MLR*, XLIV, 514-520. Collects all known facts and inferences about the life and works of Caspar Maurer, and corrects the reported date of the first edition of *Chronica VViemensis* backward from 1664 to 1662; quotes the opening myth, which supplies a Biblical ancestry for Austrians, and shows that this practice was conventional; lists words and phrases from the *Chronica* which alter and amend some entries in *DWB*.

Stibbs, John H. "Raleigh and Holinshed." *MLR*, XLIV, 543-544. Shows by conventional scholarly methods of evidence that Raleigh's chief source of historical materials in *Prerogative of Parliaments* was probably Holinshed.

Maxwell, J. C. "Two Notes on 'The Revenger's Tragedy.'" *MLR*, XLIV, 545. Suggests punctuation in one line and reading of another which entail less variation from Quarto readings than some commentators have indulged in.

Kelley, Maurice. "'J' and 'I' in Milton's Script." *MLR*, XLIV, 545-547. Refuses the validity of the principles of textual emendation and of the biographical inferences which Professor E. K. Rand drew from his study of the Bodleian MS of the *Ode to Ronsard*; since Rand assumed that the MS was a Milton autograph, and there is no proof that it is so.

Parker, William R. "Milton and the Marchioness of Winchester." *MLR*, XLIV, 547-550. Believes that the text of Milton's *Epitaph on the Marchioness of Winchester* in the Sloane MSS may well be a version of the poem earlier than the published one; and as such is of interest in the study of Milton's practice of revising.

Evans, G. Blakemore. "Edward Keelestone: His Relationship to Dryden and Milton." *MLR*, XLIV, 550-552. Examines in some detail how Keelestone in *Noah's Flood, or, The Destruction of the World* (1679) imitated Dryden's *State of Innocence* (1677) and derived from *Paradise Lost*; suggests Keelestone deserves some recognition as an unorthodox missionary for Milton.

Hulme, Hilda. Review of Vera E. Smalley's *The Sources of 'A Dictionary of the French and English Tongues.'* By Handle Cotgrave. (London 1811). *MLR*, XLIV, 562. Miss Smalley "attempts a fair evaluation of [Cotgrave's] lexicography." Several of her quotations do not agree with copies in the B. M. or London University Library. In a study of this kind "accuracy is a first essential."

Jenkins, Harold. Review of J. D. Jump's edition of *Rollo Duke of Normandy or The Bloody Brother*. *MLR*, XLIV, 563-564. Mr. Jump has "handled the text with sustained care and thoughtfulness." On some of the other problems of the play, such as assignment of parts to authors, the possibility of revision, dual composition of individual scenes, he is too brief or too hasty to be entirely satisfactory.

Freeman, Rosemary. Review of Henri A. Talon's *John Bunyan, L'Homme et L'Oeuvre*. *MLR*, XLIV, 564-565. "This is an important book, a comprehensive study of the spiritual life and literary art of Bunyan in its [their?] seventeenth-century setting." "Thoroughly scholarly and thoroughly imaginative."

Entwistle, William J. Review of recent Cervantes literature. *MLR*, XLIV, 577-580. Brief review and evaluation of nine titles from among "the great mountain of paper" which commemorates the 400th anniversary of the birth (1547) of Cervantes.

Brown, Arthur. Short Notice of A. K. Croston's edition of *Two Seventeenth Century Prefaces*, No. 3 of the *Liverpool Reprints*. *MLR*, XLIV, 592. The prefaces are from Richard Whitlock's *Zootomia* (1654) and Nathaniel Fairfax's *Treatise of the Bulk and Salvage of the World* (1674). The reviewer agrees with the editor that "they merit reprinting as examples of two significant varieties of seventeenth century prose style."

Lockwood, J. F. Short Notice of Thomas and Elizabeth Swendenberg's edition of *George Stepmey's Translation of the Eighth Satire of Juvenal*. *MLR*, XLIV, 592-593. Reprints the printed version of the translation "side by side with the text taken from the original MS in Stepmey's

(cont. on p. 7)

RECENT BOOKS OF THE SEVENTEENTH CENTURY

The following list of books would seem to be of especial interest to students of the seventeenth century. It is in no sense an exhaustive list. All have been published since 1 January, 1950.

- Abrahams, D.C. and Skidelsky, S.J. No Bed for Bacon. Crowell. \$3.
 Banks, T.E. Milton's Imagery. Columbia Univ. Press. \$3.50.
 Bindoff, S.T. Tudor England. Penguin Books.
 First of a series of 7 volumes on history of England.
 Brittain, Vera. The Bunyan Story. MacMillan. \$4.
 Cooper, A.D. Sergeant Shakespeare. Viking Press. \$2.50.
 Dick, Oliver Lawson (Ed.). Aubrey's Brief Lives. Mited from original mss. Secker & Warburg. 1950.
 Draper, John W. The Twelfth Night of Shakespeare's Audience. Stanford Univ. Press. \$5.
 Farnham, W.E. Shakespeare's Tragic Frontier. Univ. of California Press. \$3.50.
 French, J. Milton (Ed.). The Life Records of John Milton. Vol. I, 1608-1639. Rutgers Univ. Press. \$5.
 Grierson, Herbert J.O. Criticism and Creation. Essays and Addresses. Chatto & Windus. \$2. Some of these deal with 17th century.
 Holmschacht, L.J. Background of Shakespeare's Plays. American Book Co. \$5.
 Hotson, Leslie. Shakespeare's Sonnets Dated and Other Essays. Oxford. \$4.
 The most controversial book about Shakespeare since Hotson's last.
 Lawton, H.V. Handbook of Renaissance French Dramatic Theory. Manchester Univ. Press.
 Lloyd, Arnold. Quaker Social History, 1669-1738. With an introduction by Herbert G. Wood. Longmans. \$5.
 MacDonald, Hugh (Ed.). England's Helicon ("Misses Library"). Routledge & Kegan Paul. 5s 6d. Mited from the edition of 1600, with additional poems from the edition of 1614.
 Noyes, George R. (Ed.). The Poetical Works of John Dryden. Houghton Mifflin. \$5.
 Paul, Henry W. The Royal Play of Macbeth. MacMillan. \$6.
 Peery, William (Ed.). The Plays of Nathan Field. Univ. of Texas Press. \$3.75.
 Scholfield, Bertram (Transcriber and Ed.). The Ryvett Letters (1620-1644). Constable. 21s.
 Scott-Giles, C.W. Shakespeare's Heraldry. Dent. \$5. "To enable the reader to see ... the pictures Shakespeare conjures up when he speaks of heraldic matters."
 Smith, D. Nichol. John Dryden. Cambridge Univ. Press. The Clarke Lectures for 1948-49. In four sections: early verse and criticism, plays, satires and religious poems, and translations, odes, and fables.
 Smith, Logan Pearsall (Compiler). The Golden Shakespeare: an Anthology. MacMillan. The purple passages selected.
 Thorpe, J. (Ed.). Milton Criticism. Rinehart. \$3.
 Warner, Rex. John Milton. Chanticleer Press. \$1.75.
 Wingfield-Stratford, Emma. King Charles the Martyr, 1647-49. Hollis & Carter. The third volume of the fine 3-volume life of Charles I.

-- Thomas B. Stroup,
University of Kentucky

DRYDEN EDITOR AT FOLGER

H.T. Swedenberg, Jr., of the University of California at Los Angeles, one of the editors of the works of John Dryden, arrived last week for two months of research as a Fellow of the Folger Library. Professor Swedenberg is working toward the completion of the first two volumes of a definitive twenty-volume edition of Dryden being sponsored by the William A. Clark Library and the University of California at Los Angeles. The Folger Library has a large collection of Dryden and other seventeenth-century writers contemporary with him. We are pleased to have a small part in this project to make available the most important literary figure between Milton and Pope. Professor Swedenberg, incidentally, is giving the Folger useful suggestions for increasing its materials in this period.

-- Report from the Folger Library,
March 22, 1950

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

April 22, 1950

Professor Arthur M. Coen
351 Elm Street
Penn Yan, New York

Dear Mr. Coen:

May I request a puff for the Augustan Reprint Society's next number in your Seventeenth Century Newsletter. It is a special bicentennial issue, in exact facsimile, of Samuel Johnson's Vanity of Human Wishes and two numbers of The Rambler, with an introduction by Professor Bertrand H. Bronsen. It will be published about May 8. We are having a number of extra copies printed, anticipating orders for classroom use. The price for single numbers will be \$.60 for orders of twenty-five or more, \$.50.

Very sincerely yours,
John Loftis
John Loftis

PLEASE NOTE

Extra copies of the following reprints are available at 50 cents for individual numbers and at 40 cents for quantities of 25 or more:

Samuel Johnson--Vanity of human wishes, 1749.
 Mrs. Centlivre--The busie body, 1709.
 Lewis Theobald--Preface to Shakespeare's works.

Number 5 (series III, No. 1) Letter to A.H. Esq. of the first year is now out of print and the cost of a subscription for the first year has been reduced to \$2.00.

The Editors of THE AUGUSTAN REPRINT SOCIETY
are pleased to announce that

THE WILLIAM ANDREWS CLARK MEMORIAL LIBRARY
of The University of California, Los Angeles

will become the publisher of the Augustan Reprints in May, 1949. The editorial policy of the Society will continue unchanged. As in the past, the editors will strive to furnish members inexpensive reprints of rare seventeenth and eighteenth century works.

All correspondence concerning subscriptions in the United States and Canada should be addressed to the William Andrews Clark Memorial Library, 2205 West Adams Blvd., Los Angeles 7, California. Correspondence concerning editorial matters may be addressed to any of the general editors. Membership fee continues \$1.50 per year (\$1.75 in Great Britain and the continent). British and European subscribers should address B. H. Blackwell, Broad Street, Oxford, England.

Publications for the fourth year (1949-1950)

(At least six items will be printed in the main from the following list)

SERIES IV: MEN, MANNERS, AND CRITICIS

John Dryden, His Majesties Declaration Defended (1681)
 Daniel Defoe (?), Vindication of the Press (1718)
 Critical Remarks on Sir Charles Grandison, Clarissa, and Pamela (1754)

SERIES V: DRAMA

Thomas Southerne, Oroonoko (1696)
 Mrs. Centlivre, The Busie Body (1709)
 Charles Johnson, Cassia (1733)
 Charles Macklin, Man of the World (1781)

SERIES VI: POETRY AND LANGUAGE

Andre Dacier, Essay on Lyric Poetry
 Poems by Thomas Sprat
 Poems by the Earl of Dorset
 Samuel Johnson, Vanity of Human Wishes (1749), and one of the 1750 Rambler papers.

EXTRA SERIES:

Lewis Theobald, Preface to Shakespeare's Works (1733)
 A few copies of the early publications of the Society are still available at the original rate.

GENERAL EDITORS

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Seventeenth Century Abstracts (cont. from p. 7)

own hand in the Clark Memorial Library." There is "substantial variation" between them. "Two notes in the MS have led the editors to the conclusion that Dryden was the reviser."

Russell, P. E. Short Notice of M. J. Gray's *An Index to Guzman de Alfarache*. *MIR*, XLIV. 897.
Lists and indexes such matters as the proverbs, ballads, tales, used by Aleman, the subjects upon which he moralizes, Spanish institutions and social habits; designed to help foreign students in understanding the text.

-- S. Blaine Rwing, Lehigh University

MODERN PHILOLOGY

No report since our last issue. --Frank L. Huntley, University of Michigan.

NEW ENGLAND QUARTERLY

No report since our last issue. --A. F. Meiser, University of Iowa.

NINETEENTH CENTURY

Turnell, Martin. "John Donne and the Quest for Unity." *Nineteenth Century*, CXLVII. 262-274.
"Non-satisfaction" is the "single theme underlying the constant shift and change of mood in the *Songs and Sonnets*, where it assumes the form of a continual oscillation between the extremes represented by growth and decay, life and death," a "double movement" towards unity, the One, and away from unity, towards multiplicity, the Many. The same theme recurs in *An Anatomy of the World* and in the *Holy Sonnets*.
--Don A. Keister, University of Akron.

NOTES AND QUERIES

Kellogg, Alfred L. "Some Patristic Sources for Milton's 'Gehenna,'" *NQ*, CXCIV. 10-13.
St. Jerome's *Commentariorum in Evangelium Matthaei* and *Notationes de Aliquot Patristicis Locis*; Bede's *In Matthaei Evangelium Expositio* and *In Libros Regum Quaeestiones* LXX Liber I.

Elmen, Paul. "Isaac Walton of Banbury," *NQ*, CXCIV. 16.
Not the author of *The Compleat Angler*.

Elmen, Paul. "The Death of Peter Hausted," *NQ*, CXCIV. 16-17.
An entry in Sir Wm. Dugdale's diary establishes the date as July 20, 1644.

Turnbull, G. E. "Samuel Hartlib's Acquaintance with John Aubrey," *NQ*, CXCIV. 31-33.
Quotations from Hartlib's MS journal *Ephemerides* for 1652-1657 record information from Aubrey about the inventor Francis Potter, the mathematicians Edward Davenant and Lancelot Morehouse, Bacon, and Thomas Willis.

Race, Sydney. "Collier's 'History of English Dramatic Poetry,'" *NQ*, CXCIV. 33-35, 112-114.
List of suspicious passages and references, some of 17c. interest.

Atkinson, A. D. "Notes of Johnson's 'Dictionary,'" *NQ*, CXCIV. 36-37, 55-56, 165-167.
Examination of 10,724 quotations (definitions under F, W, X, Y, Z) shows 1,195 from Dryden, 719 from Milton, 445 from Bacon, 56 from Clarendon, 42 from Donne, etc. Other notes and observations on authors and works quoted by Johnson are included.

Bowers, Fredson. "A Late Appearance of 'Cornwall' for Cornhill," *NQ*, CXCIV. 97-98.
In the imprint of Thomas D'Urfey's play *A Commonwealth of Women* (1686).

Hulme, E. Wyndham. "Richard Lovelace's Song to Althea," *NQ*, CXCIV. 98.
Verbal echoes in "Loyalty Confined," from the collection *The Rump* (1652) prompt the query "Is this a Puritan counterblast to Lovelace's lines?" Probably.

Bogorad, Samuel W. "Milton's 'Paradise Lost' and Gay's 'Trivia': a Borrowing," *NQ*, CXCIV. 98-99.
EL, IV, 814-819 and *Trivia*, III, 383-386; a clear case.

Bogorad, Samuel W. "A Note on Orrey's 'Henry the Fifth,'" *NQ*, CXCIV. 117-118.
Clark (1937) is wrong in thinking that Langhorne (1691) listed the chronicles as sources for *Henry V* (1662). Langhorne was referring the reader to the best available outside reading. But part of the love-plot was treated by the chroniclers.

--Kester Swendsen, University of Oklahoma

PHILOLOGICAL QUARTERLY

Savage, J. E. "The 'Gaping Wounds' in the Text of *Philaster*," *PQ*, XXVIII. 443-457.
The Quarto of 1620 "represents, probably, the version of *Philaster* that the Jacobean audience saw on the stage; it throws light on the operations of the Revels office in the licensing of plays; it contributes much to the interpretation of the text of the Second Quarto; and when studied in combination with that quarto, it furnishes strong evidence for placing the date of *Philaster* late in 1610."

West, Robert H. "Milton and Michael Psellus," *PQ*, XXVIII. 477-489.
"Milton's selections from Psellus and his rejections considered together would seem to indicate that he used Psellus only as a convenience to help him make the marvellous probable, as Addison notes."

Holaday, Allan. "William Browne's Epitaph on the Countess of Pembroke," *PQ*, XXVIII. 495-497.
Presents the version printed in *The Life and Death of Queen Elizabeth* (1639).

Merton, E. S. "Sir Thomas Browne's Interpretation of Dreams," *PQ*, XXVIII. 497-503.
Browne takes both sides in the debate on the causes of dreams. Although dreams are undoubtedly physical in origin, they may also be supernatural.

Siegel, Paul N. "Donne's *Paradoxes and Problems*," *PQ*, XXVIII. 507-511.
Donne took his "proofs" with little seriousness; he was displaying his mental dexterity in puncturing traditional ideals.

Zimansky, Curt A. "Edward Ravenscroft's First Play," *PQ*, XXVIII. 516-517.
Suggests that Thomas Rymor may have borrowed from the earlier version of *King Edgar* and *Alfrida* for his *Edgar, or the English Monarch*.

Ferkinson, Richard H. "A Note on Dryden's *Religio Laici*," *PQ*, XXVIII. 517-518.
Identifies the "Learned Priest" in the Preface as Peter Walsh, and the author of the second commendatory poem as, according to Gilbert Burnet, John Vaughan, later second earl of Carbery.

Bryant, Joseph Allen, Jr. "Milton and the Art of History: A Study of Two Influences on *A Brief History of Moscovia*," *PQ*, XXIX. 15-30.
Milton intended his *Brief History* as a pattern for subsequent historians to follow. His experiment, possibly inspired by Bacon's remarks on the history of cosmography, followed the Polybian requirements of clearness with brevity, and proportion.

Olive, W. J. "Imitation of Shakespeare in Middleton's *The Family of Love*," *PQ*, XXIX. 75-78.
Adds to the number of verbal parallels noticed by Hugo Jung, mentioning borrowings from *I Henry IV* and *Hamlet* as well as from *Romeo and Juliet*.
--Kurt Weber, University of Maryland

PMLA

Stein, Arnold. "Satan: the Dramatic Role of Evil," *PMLA*, LVI. 221-31.
The Satan of *Paradise Lost* is neither a tragic hero nor an absurd villain. One's reluctance to see good tested by evil leads one to think of Satan as a tragic hero; one's desire to have art grounded upon too narrow a certainty leads one to think of Satan as an absurd villain. Milton was willing to test good by evil, evil by good; and he was engaged in submitting an idea to dramatic structure. If we dismiss Satan as ridiculous, we destroy him as a dramatic agent, substituting an irrelevant logical judgment for dramatic experience. "What happens to Satan cannot be separated from how it happens. . . . The antagonist is endowed with full personality so that we may experience his conflict with moral law." Satan's inner conflict, his combination of self-consciousness and ignorance, and his symbolic representation of the relationship of good and evil -- these give meaning to his role in *Paradise Lost*.

Moloney, Michael F. "Donne's Metrical Practice," *PMLA*, LVI. 232-39.
Elision is one of the most important elements in Donne's prosody; it cannot be disregarded without serious damage to a rightful technical understanding of his poetry. Much that seems puzzling in Donne's prosody can be understood by approaching his rhythms by way of contemporary drama. Donne's metrical practice is fundamentally the same as that of the early Shakespeare or that of such of Milton. "The most significant technical features of Donne's verse are the consistent employment of elision and the consistent rejection of a fixed iambic rhythm through the utilization of stress-shift." "Unless Shakespeare and Milton are revolutionary, Donne was of the centre not eccentric."

Jackson, Elizabeth. "Milton's Sonnet XX," *PMLA*, LVI. 328-29.
Arguments, with four points, Fraser Neiman's article on this sonnet (*PMLA*, LXV, 490-93).

--F. Michael Krouse, University of Cincinnati.

(cont on p. 8)

Seventeenth Century Abstracts (Cont. from p. 2)

REVIEW OF ENGLISH STUDIES

Lees, F. M. "Coriolanus, Aristotle, and Macon." *RES*, I (U.S.). 114-125.
Macon's "Of Friendship" and Coriolanus both make use of ideas from the *Politics*. It may even be that Macon had Coriolanus in mind when he wrote his essay.

Uray, J. E. "The Source of *The Emancipator of the East*." *RES*, I (U.S.). 126-135.
The plot of Massinger's play is based on "The Fortunate Piety," book IV of Sir Thomas Hawkins's translation of the Jesuit Nicholas Caussin's *The Holy Court*, printed at Paris in 1626.

Joseph, S. L. "A Seventeenth-century Guide to Character Writing." *RES*, I (U.S.). 144.
Quotes a definition and rules for writing characters from Ralph Johnson's *The Scholars Guide* (London, 1665).

Mellorath, A. A. Review of Helena Watts Baum's *The Satiric & the Didactic in Ben Jonson's Comedy* and of Alexander M. Sackton's *Rhetoric as a Dramatic Language in Ben Jonson*. *RES*, I (U.S.). 166-168.

Sharrock, Roger. Review of Rosemary Freeman's *English Emblem Books*. *RES*, I (U.S.). 168-170.
"...first complete survey of the English emblem books... scholarly and perspicacious."

Sharrock, Roger. Review of Henri A. Talon's *John Bunyan: L'Homme et l'Œuvre*. *RES*, I (U.S.). 170-172.
"...The most thorough and fully documented study of Bunyan's work that has yet appeared..."
--Don A. Keister, University of Akron.

SCOTLAND

No 17th-c. items. --Don A. Keister, University of Akron.

SCOTLAND REVIEW

No 17th-c. items. --Don A. Keister, University of Akron.

SOUTHERN

No 17th-c. items. --R. G. Howarth, University of Sydney.

STUDIES IN BIBLIOGRAPHY

Day, Cyrus L. *Dates and Performances of Thomas Duffay's Plays*. Mimeographed pamphlet, 23 pp., issued to members of the Bibliographical Society of the University of Virginia.
--Fredson Sowers, University of Virginia.

Studies in Philology

Curry, Walter Clyde. "Milton's Dual Concept of God as Related to Creation." *SP*, XLVII, 190-210.
"To disengage Milton's philosophy of the Divine nature from theological controversy and to show how consistently his dual concept of Deity in relation to the world is developed in the *Christian Doctrine* and embodied in *Paradise Lost*."

West, Robert H. "The Names of Milton's Angels." *SP*, XLVII, 211-223.
"To show how each name fits the character and action of its angel, to suggest Milton's sources, and to suggest Milton's practices in composition."

Sensabaugh, George F. "Milton Bejesuited." *SP*, XLVII, 224-242.
Answers the question of how the story that Milton died a Roman Catholic could have become current in view of the poet's avowed enmity toward Rome.

Talbert, Ernest William, general editor. "Recent Literature of the Renaissance: A Bibliography." *SP*, XLVII, 245-427.

--Wm. B. Hunter, Jr., Wofford College

TULANE STUDIES IN ENGLISH

No issue since Vol. I. --Thomas M. Stroup, University of Kentucky.

WILLIAM AND MARY QUARTERLY

No report since our last issue. --M.F. Meiser, University of Iowa.

DEPARTMENT OF ECONOMIC COOPERATION & INFORMATION

** In a recent issue we quoted James Burnham on the desire of Europeans to get American books and magazines, and the difficulty in doing so, caused by the dollar shortage. Robert F. de Graff of Pocket Books has this matter on his mind, too, and writes: "Apparently Burnham has not heard of the ECA Informational Media Guaranty which now makes it possible to send our American magazines, books, and newspapers to foreign countries which are not able to obtain dollars."

He wonders if all publishers are aware of what can be done. The system is too complicated to be explained here, but many publishers (including Pocket Books and Columbia University Press) are taking advantage of this program. Any publisher can get the information from the ECA, or from W. S. Hall & Co., and Frederick A. Praeger, Inc., two firms with which we are working. It is more than a matter of business; participating publishers, we believe, are aiding the foreign relations of the United States.

-- From "The Pleasures of Publishing," Columbia University Press, April 17, 1950.

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